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WEEKLY CALENDAR

... OF ...

The Collector and Art Critic

WEEK OF NOVEMBER 27

CALENDAR FOR THE WEEK.

Exhibitions to be held during the week:

New York Water Color Club at the Fine Arts Building.

Menzel Exhibition at the Lenox Library.

The *Breviarium Grimani* in the library of Columbia College and at the National Arts Club.

In Pittsburg (Pa.) Carnegie Institute, International Exhibition of Paintings.

In Philadelphia, Pa., Exhibition of Oil Paintings and Sculpture at the Art Club.

Paintings by Jonas Lie at the Pratt Institute, Brooklyn.

Exhibition of pastels of figures and landscapes by Mrs. A. C. Murphy at the Katz Gallery.

MONDAY, NOVEMBER 27.

Annual Meeting of the Society of Beaux Arts Architects at 7.30 p. m.

TUESDAY, NOVEMBER 28.

Autumn Meeting of the Society of American Artists at 8.30 p. m.

Opening of an Exhibition of Portraits by Prof. J. Koppay of Vienna at the Knoedler Galleries.

SATURDAY, DECEMBER 2.

Opening of the T Square Club Exhibition at Philadelphia, to last until the 23d.

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WEEKLY CALENDAR

... OF ...

The Collector and Art Critic

A JOURNAL DEVOTED TO THE ARTS
AND CRAFTS, BIBLIOGRAPHY, ETC.

DAVID C. PREYER, EDITOR
1 Madison Avenue, New York

WEEK OF DECEMBER 4

THE COLLECTOR AND ART CRITIC is published monthly, with a weekly issue from November till May, by THE COLLECTOR AND ART CRITIC COMPANY (Incorporated), at 1 Madison avenue, New York City, at \$3.00 per year subscription for the United States and Canada, and \$3.50 for a foreign subscription.

The single monthly copies will be sold at 20 cents the copy at various agencies, through the American News Company, 39 Chambers street, New York.

The price of the weekly copies is 5 cents.

All communications to the Editorial Department should be addressed to THE EDITOR.

All business communications should be addressed to THE COLLECTOR AND ART CRITIC COMPANY.

COMMUNICATION

LEYDEN, HOLLAND, Nov. 18, 1905.

TO THE EDITOR OF THE COLLECTOR AND ART CRITIC:

DEAR SIR:—Can you assist me in securing the names of owners in the United States or Canada of paintings by Albert Neuhuys, for the use of an illustrated work which is in course of preparation.

Respectfully yours, A. W. SYTHOFF.

I should like to assist this well-known publisher, and would ask my subscribers to send me the titles of any works by Neuhuys in their possession, with the statement whether they are oil or water-color.

CALENDAR FOR THE WEEK.

Exhibitions to be held during the week:

In New York, Exhibition of *Il Breviario Grimani* at the National Arts Club.

MENZEL and WEIR Exhibition at the Lenox Library.

Portraits by JOSZI KOPPAY of Vienna at the Knoedler Galleries.

Exhibition of work by WALTER COLE BRIGHAM at the Powell Art Gallery.

In Pittsburg, Carnegie Institute, International Exhibition of Paintings.

THE COLLECTOR AND ART CRITIC.

In Philadelphia, Exhibition of the Art Club, and of the T Square Club.
In Washington, D. C., Exhibition of the Water Color Club.

MONDAY, DECEMBER 4.

Exhibits received for the National Academy of Design Exhibition, also on Tuesday and Wednesday.

Sale of autographs and manuscripts by the Anderson Auction Co. at 3 p. m.

TUESDAY, DECEMBER 5.

Monthly Meeting of the Architectural League at 7 p. m.

WEDNESDAY, DECEMBER 6.

Lecture on "Greek Sculpture" by Director Perry at Pratt Institute, Brooklyn, at 4 p. m.

Lecture on "Indians and Indian Life" by Edward S. Curtis at the National Arts Club at 8.45 p. m.

SATURDAY, DECEMBER 9.

Opening of the Annual Water Color Exhibition at the Salmagundi Club.

The meeting held in the interest of the repeal of the tariff on art in the Hudson theatre was attended by about 900 ladies and fifty gentlemen, while the speakers voiced the sentiments which have been frequently reiterated—and have met with stolid indifference.

Now let us get down to practical work. I suggest that every one, artist or layman, interested in this subject, write a personal letter to the Congressman of his district and the two Senators of his State, expressing his views. You may do this as you please, plain or dignified, or be saucy about it—no matter. Let the members of the Congress know what their constituents think of the subject. Meetings won't repeal this idiotic tax, but votes will. We want votes in the Congress for our measure, and we can get them.

The duty on art must be abolished!

* * *

The Franz Hanfstaengl publications are of deserved popularity because of their excellent quality in matter of subjects and manner of execution. I took occasion recently to examine a series of facsimile reproductions of old-world masterpieces, in which I found a technical excellence which is truly remarkable. These color reproductions surpass almost anything of the kind in verisimilitude to the original. We all know the impasto of the brush of Sir Joshua Reynolds—how characteristic are his ridges of pigment. This technique may be recognized, for instance, in "Nelly O'Brien," one of the most interesting Reynolds' portraits in the Wallace collection.

The list of masterpieces which have been reproduced by this Hanfstaengl process is not a long one, but includes some of the most attractive and best known canvases of the Edinburg and London National Galleries and of the Wallace collection. Most conspicuous are "The Laughing Cavalier" by Frans Hals, "Mrs. Siddons" by Gainsborough, of whom there are three other subjects, Bellini's "Doge of Venice" of the National Gallery, "Mrs. Scott Moncrieff" by Rayburn, seven of the best works by Reynolds, and a few other subjects.

* * *

Benefactor artium may be written in memory of Stephen Salisbury, who left a bequest of more than three millions of dollars to the Worcester Art Museum. This is one of the most progressive museums and the energetic forces which control it are to be congratulated with being thus supplied with the sinews of war.

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A painter of haze is Mr. O. H. Von Gottschalck—but by no means a hazy painter. There is too much definite personality expressed in the pictures which this artist of the pearly tones exhibited recently at the Salmagundi Club. This expression may not at all times be correct to the drawing of incidentals or the balancing of the composition, it is exact as a presentation of individual temperament.

And that is what we must look for—the man in his work. Many may never have seen such effects of light playing through misty atmosphere—the more is the pity. In these canvases we recognize, however, that the artist *did* see, and that he is competent to give us a record of his visual enjoyment. Granted there is a sameness in these tonal paintings, that some display a weakness which was overcome in later work, we must, nevertheless, applaud the product of a man who strikes out, and that not blindly, in a way of his own.

The best of his work I find in his sky painting.

* * *

William Keith, the famous California painter, whose work greatly attracted me when several years ago I sojourned on the "Coast," is almost unknown in the East.

At last art lovers here may judge for themselves, for Mr. W. Macbeth has a few examples at his gallery which fully demonstrate the masterly manner of this veteran artist. They are landscapes; in one atmospheric effects are given with subtle harmony of color, in another powerful tree-painting prevails. All have the stamp of individuality and mark a man of great strength.

* * *

The *Century* magazine has made us familiar with the illustrations of the Châteaux of the Loire. The exhibition of the originals of these illustrations at the Wunderlich Gallery substantiates my contention that an illustrator is as much of an artist as a portrait painter or landscapist—and very often a better one.

The pictures which we saw last month in the Wunderlich Gallery show the architectural wonders of Touraine most graphically. With keen artistic selection the artist has delineated in a manner quite his own the picturesque combinations of moat and battled wall and roofs and landscape setting. There is not a picture among these that does not have some attractive viewpoint.

The "circus" drawings are not satisfactory. While giving interesting views of this present-day nomad life, they show lack of poise—the composition is muddled, crowded, confusing. While interestingly quaint, they only declare the artist to be capable of better things.

* * *

An appreciation has recently appeared in *Le Revue Alsacienne* of Henry Wolf, the well-known engraver on wood, who is the only representative of his branch of art in our National Academy. The article gives a list of the works which Mr. Wolf so skillfully reproduces on the block, from which may be gleaned how wide a range of schools he has covered. Works of the most famous Frenchmen, Englishmen, Hollanders and Americans have been engraved by him, while two original wood cuts, "Evening Star" and "Morning Star," declare him to be an artist of distinct merit.

His masterpiece was issued since this article appeared. It is an engraving of "Whistler's Portrait of his Mother" which is an artistic triumph, translating the subtle quality of the original most successfully.

* * *

The catalogue has been received of the first great art sale of the season in Paris from the Petit Gallery. The collection of M. E. Cronier

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will be disposed of on December 4 and 5, which besides some magnificent tapestries contains 74 oil paintings, water-colors and pastels. I may note works by Fragonard, Gainsborough, Reynolds, Nattier, Watteau, and by Corot and his contemporaries, of which the Corot "Le Pâtre" from the Stevens collection of London seems to be the most important. The collection also contains Chardin's "Le Volant" which has been very popular with engravers, Fragonard's "Le Billett Doux" from Baron de Couche's collection, and Watteau's "Lovers Asleep" from the collection of the Duc de Narbonne.

* * *

An example of the Arizona pictures by Albert Groll, to which I referred a few months ago, is to be seen at the Schaus Galleries. The "Hopi Mesas" are seen across the desert studded with cactus and sage bush. It is one of the most virile things the artist has done, with a splendid piece of sky painting.

THE PHILADELPHIA ART CLUB EXHIBITION.

Year after year the exhibitions of this club increase in importance and this year 223 oil paintings have been brought together, principally the work of prominent American artists, with a few contributions from foreign members of the club.

The places of distinction have been accorded to Miss Mary Cassatt at one end of the gallery, and to Henry S. Hubbell at the other end, with a marine by the late William T. Richards and a child's portrait by John S. Sargent occupying the line centres of the side walls. Honorable positions are also given to a domestic interior by B. J. Blommers; to a marine by H. W. Mesdag; a topographic winter landscape by W. Elmer Schofield; two bust portraits by Robert Henri; the grove of noble pine trees by Charles Warren Eaton, which received the international medal at the St. Louis Exposition; a cow in pasture by Peter Moran at his best; another admirable cattle piece by Thomas B. Craig, an excellent example of a Philadelphia artist now resident in New York, and a Scheveningen shorescape by Carleton T. Chapman. The sculptural works are, first, a life-size bust of Miss Mary Hallock, which is the most important exhibit in this kind, a life-like piece of modelling by Samuel Murray; a statuette in bronze of an Indian with a tomahawk in one hand and the pipe of peace in the other, by C. E. Dallin, and another bronze statuette, a nude figure of a young man, by Alex. Sterling Calder.

T.

FUTURE EXHIBITIONS.

THE NATIONAL ACADEMY OF DESIGN holds its eighty-first annual exhibition at the Fine Arts Building in 57th street from December 22nd until January 20th, 1906.

THE PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, opens its one hundred and first annual exhibition on the 22nd of January, 1906. Entries are to be made before December 15.

THE ARCHITECTURAL LEAGUE opens its exhibition at the Fine Arts Building on February 4th. The exhibits will be received on January 23.

One of the most popular exhibitions is GILL'S ANNUAL at Springfield, Mass., which opens on the 1st of February. The exhibits will be collected from the 15th to the 17th of January.

THE SOCIETY OF AMERICAN ARTISTS receives works to be submitted to the Jury at the Fine Arts Building, 215 West 57th street, on the 28th of February and the 1st of March. The exhibition opens on the 16th of March and continues until the 21st of April.

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The recent exhibition of the work of former students in the department of fine and applied arts in PRATT INSTITUTE, Brooklyn, gave an opportunity to see three canvases by one of the former students who seems to have outstripped the field. These paintings were by Frederic Baker, a man of unusual promise, and even of present attainment. His "Madonna and Child" is a modernized conception of this theme, executed with a warm harmony of color and excellent drawing. The "Gethsemane" is a masterpiece of composition and execution; it would attract attention in the largest galleries. The "Portrait of his Father" is a genuine portrayal of a pleasing personality, and highly satisfactory.

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NATIONAL ACADEMY OF DESIGN

WEEKLY CALENDAR

... OF ...

The Collector and Art Critic

DAVID C. PREYER, EDITOR
1 Madison Avenue, New York

WEEK OF JANUARY 6

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CALENDAR FOR THE WEEK.

Exhibitions to be held during the week:

At the Montross Gallery: Work of R. W. Dewing and D. W. Tyrone.

At the Keppel Gallery: Meryon's Etchings of Paris.

At Pratt Institute, Brooklyn: Exhibition of work by the Tiffany Glass and Decorating Company.

MONDAY, JANUARY 8.

Sale at the Anderson Rooms of a collection of Books and Letters on American History, Civil War, Antiquities, etc.

TUESDAY, JANUARY 9.

Annual Meeting of the National Sculpture Society at 8.30 p. m.

THURSDAY, JANUARY 11.

Annual Meeting of the New York Water Color Club.

SATURDAY, JANUARY 13.

Opening of the exhibition of the Art Collection formed by the late Heber R. Bishop at the American Art Association, previous to sale.

THE EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN.

One of my esteemed contemporaries—that is only an euphonious phrase of etiquette, privately I say something else—says about this exhibition, "It keeps up the average."

It does nothing of the kind.

The eighty-first annual exhibition of the National Academy of Design, now open, is way above the average.

For see here—when there are the same number of old things, conventional landscapes, see-sawing storiettes, overloaded paint cloths, but with it a number of works of men who have gone beyond their past attainments, who have made big strides and sent canvases that arrest

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because they are better than they have ever turned out, is the average not raised?

Of course no one has sent *worse* things than they ever did. That were impossible. Satterlee and Bridgman and some others I could name have sent in just what we have always seen of their work. But Jean McLane, Eaton, King, Miss Genth, Granville Smith, Alden Weir, Wiles, Poore, Gifford Beal, Chapman, Elmer Browne, Snell, have surpassed themselves.

So the average is higher, and the Academy Exhibition is worth seeing and a large number of the paintings worth having.

And many of the men have held their own and done as well as ever. There is Carlsen with his No. 131, "The Wind in the East," which is strong, and Cullen Yates No. 144, "The Rocky Knoll," somewhat better than any I have seen from him. Chas. H. Woodbury portrays in his No. 117, "The Narrow Cove," the swirling waters, lashed to fury by being caught in a *civil-de-sac*, most admirably. Verplanck Birney in the picture next to it, shows a wider range of attainment than of yore in No. 116, "An' Hereby hangs a Tale." No. 153, "The Listener" by Albert Herter has splendid decorative quality. The Sargent portrait of his friend William Thorne is an excellent study to be shown at a League class for technique, but is very inconsequential otherwise. Just put against that the Wiles portrait of Henry Wolf—there you find technique and vitality and portraiture combined and you have by long odds the best portrait in the whole show. And the reason that Benson received the Proctor prize was because his canvas was larger, although it is not so good; only look at the false shadow on the front of the dress below the knees. That must have been a rotation prize.

But the Hanging Committee! Ye Gods!

And yet, they have a task of it. They first must provide room on the line for the 'exempts.' Then the number ones, so marked by the august Jury, must have good places; next come the number two's and so on. Personal preferences, antipathies, grudges—oh, no! Perish the thought! Well, let it go at that.

The Hanging Committee *has* a tough job. For consider now. There comes a picture by Jean McLane, "A Spot of Sunlight," No. 179. What are you going to do with it? If it hangs in the South Gallery or the Vanderbilt Gallery, it will knock a half dozen Academicians and aspirant Academicians (and don't overlook the latter, for they have friends on the jury) silly. So put it in the little room on the West side. And as a consequence that room becomes more artistic than the large halls of the elect.

And there are others.

That makes those little rooms often the most attractive. For I will confess now honestly. When I went to the press view I shut my eyes to everything and went straight to the little rooms and when I saw that some excellent work was hung there, I knew the exhibition was safe. But that is not the way the Hanging Committee looks at it, by no means. To them, these rooms are always the chambers of horrors. But to us, who know the jealousies of little men for big ones, and their limitations of judgment, and the exigencies of space, to us they have become the auguries of coming reputations. For remember, Robert Henri was hung there at first—now, they don't dare to.

Look over the pictures in those two side rooms and the central gallery.

There is P. Cornoyer with the best city view in the whole show, a sight of Madison Square that is *au fait*. And then the Arizona landscape by Albert L. Groll—just a bit of dallying with nature and transfixing her. And of "The Rocky Knoll" by Cullen Yates and "The

THE COLLECTOR AND ART CRITIC.

"Listener" by Herter I have already had my say. Then note the large marine by James G. Tyler. There is nothing meritorious about this painting, but the work of a man who knows, and does it—albeit not always. And also note the picture by Mygatt, No. 168, so genuine and sincere, and "Le Jour en Normandie" by L. M. Genth, which is the painting of a vigorous mind directing the hand. Of "The Cloud" by Browne, I'll speak later on, but cross now the Central Gallery and in passing see the Carlsen, the Henri, the Chapman, the Woodbury—each one a *pièce de résistance*, and enter the West Gallery. There is Maurice Fromkes with a portrait of Dr. S. S. that is a human document indeed. "The Horse Auction" by Wm. T. Hays, No. 205, is worthy to be mentioned, not because it is tucked away in a corner—aye, hold on, maybe *because* it is tucked away, for Jean McLane's hangs also in the corner, and in the third hangs the "Street Scene" by J. R. Koopman—that settles it; hereafter, we will look in those corners for the pictures that are worth while.

So halt a moment before that Hays picture and study the fine action of the horses, the animated scene, the clever composition. Then go over to the Koopman picture, but don't go too near, just half way along the wall, and you will see how snow can be painted and what is meant by strong drawing. I ought, of course, also to mention the decorative canvas by J. Mortimer Lichtenauer, in this room, for its splendid curved lines and sunny tone, and other titles, but I won't follow the example of my esteemed contemporaries—again euphonious, forsooth—whose reviews are the catalogue titles picked from the names they happened to know with a lot of laudatory adjectives thrown in and the pharmaceutical injunction observed, "Shake well before using"—so I forbear. There is a good deal of excellent work, also by my chosen twelve, and of the best in the whole exhibition in these three rooms.

But justice and common sense demand that the owners or trustees of the Fine Arts Building take out the partition walls between these three little rooms and run one sky-light clear across. That will make a decent gallery and be an improvement to the building.

There is also excellent work in the larger galleries. First I want to call attention to the work of a young foreigner, Guarino, who sent in three little bits that are captivating to a connoisseur, although they may not be singled out by the person who buys what he likes—more is the pity. They are exceedingly clever notes that bespeak the born artist who will be more fully known later on. The "February Sunshine," No. 20, by Wm. A. Coffin, with its mottled sky is very good. For atmospheric mastery none compares with Charlotte B. Coman as signalized in No. 27, "The Mountain Road." Will H. Drake's animal painting in No. 35 is superb, and the picture of "Indian Life," No. 39, by Louis Akin presents a subject too much neglected by our native Americans, and presents it well. There is splendid flower painting, unlike Robie's, for it is freer and less forced, in the posy from a country garden by Daingerfield, No. 44. Both Beckwith and Barse have rarely done better work than they show here in Nos. 56 and 54 respectively. And passing the fresh, bandbox confection of Robert Vonnoh I stop before No. 85, a portrait by J. N. Marble that I felt tempted to place among my chosen twelve.

In the Vanderbilt Gallery I would single out the fine drawing as shown in Mary Theresa Hart's "The Echo" No. 227. The Couse pictures are as good as ever, if not better. Redfield's "Road to the Mill," No. 243 is splendid painting; and one of the Old Guard, Edward Gay, shows his unfailing strength in No. 245. The prize picture No. 263 by Hugo Ballin is well composed, has good color and is decorative; while the large canvas by De Witt M. Lockman, "Partiality" No. 251, is good and in a great many ways—how well those Percherons are drawn. The paintings by

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Wiggins, No. 271, by Vezin, No. 278, and Voorhees, No. 279 all call for a halt for they are too good to pass by, and the little Walcott "Her Busy Day," No. 281, is attractive and charming.

Hawthorne shows in No. 301, "Morning Chocolate" that his brush can readily lend itself to refinement and charm. It is a well composed picture wherein the difficult blue is dexterously complemented by colors which bring out its value harmoniously—which cannot be said of some other attempts at blue-painting in this exhibition. Orlando Rouland, in the portrait which hangs under the Hawthorne, has been equally successful in this respect. It is an excellent portrait, indeed, without any conscious pose and with many fine qualities.

Now the Henri, No. 328, is "no good," as at least six bearded painters declared to me when I stood before it like a "chief" taking notes." And with all due deference and conscious humility I here register my dissent, on pain of execration. I think it the most aggressive, incisive painting in the show. Not because the contrast of the white face and dark gown is so striking—that may be a trick, as one said. But step up, my masters, and tell me whether Hals and Velasquez weren't fools enough to paint their blacks in just this way?

Ah, well, what's the use? The picture is there. You tell me you don't like it—all right, tell me also, can you get away from it? And it is goodly to look at, is it not so? So after all, I may be right and my bearded friends may be wrong.

The Potthast, No. 337, "The Harvest" is very fine, and Shurtleff's "Twilight" up to his high standard.

The sculpture—only 10 pieces in all—is satisfactory.

But these are my chosen twelve, pictures far in advance of any previous work I have seen of these artists, and which lift the exhibition above the average. To them I offer a *Mention Honorable*. They are:

CHAS. WARREN EATON's "Gathering Mists," No. 267—a powerful canvas.

GEORGE ELMER BROWNE: "The White Cloud," No. 257—although the other two, Nos. 166 and 250 are as good.

IRVING R. WILES: "Portrait of Henry Wolf, A.N.A.," No. 273.

J. ALDEN WEIR: "The Pasture," No. 277—which is the best landscape in the exhibition, and rightly received the Inness medal.

L. M. GENTH: "Old Brittany," No. 288—but No. 306 "The Statuette," and No. 165 "Le Jour en Normandie," should also be tagged M.H.

PAUL KING: "Hauling in the Anchor Line," No. 312—there is a stride in this man's work, and no mistake.

W. GRANVILLE-SMITH: "The Great South Bay," No. 316—it is a toss-up between this one and No. 215.

HENRY B. SNELL: "Steam and Smoke," No. 333.

H. R. POORE: "The Marshes," No. 308.

GIFFORD BEAL: "Summer Seas," No. 64.

JEAN McLANE: "A Spot of Sunlight," No. 179.

CARLTON T. CHAPMAN: "The Argus and Pelican," No. 113.

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WEEK OF DECEMBER 11

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MENZEL and WEIR Exhibition at the Lenox Library.

At the Clausen Galleries, Exhibition of Landscape Paintings by PARKER MANN.

Exhibition of work by WALTER COLE BRIGHAM at the Powell Art Gallery.

Exhibition of Pictures by WALTER L. PALMER at the Noé Gallery.

At the Salmagundi Club, Water Color Exhibition.

In Pittsburg, Carnegie Institute, International Exhibition of Paintings.

In Philadelphia, Exhibition at the Art Club.

In Cincinnati, Exhibition of Paintings by Contemporary French Artists at the Museum.

MONDAY, DECEMBER 11.

Stated Meeting of the Fine Arts Federation at 8:30 p. m.

TUESDAY, DECEMBER 12.

Monthly Meeting of the National Sculpture Society at 8.30 p. m.

Opening of an Exhibition of Engravings by Elbridge Kingsley at Pratt Institute, Brooklyn.

WEDNESDAY, DECEMBER 13.

Business Meeting of the National Academy of Design at 8.30 p. m.

THE COLLECTOR AND ART CRITIC.

Lecture by Director Perry at Pratt Institute at 4 p. m. Subject: "The Later Periods of Greek Sculpture."

FRIDAY, DECEMBER 15.

Last day entry cards will be received for the Pennsylvania Academy Exhibition.

Mr. Jozsi Koppay is a newcomer among the foreign artists, and he makes his initial appearance with a display of ten portraits at the Knoedler Galleries.

We are fortunate to be able to judge this painter rather more accurately than other newcomers. These will generally bring along the best portraits they have ever done, and while we are able to see what they *can* do, it is often hard telling what they *will* do, with different surroundings, different psychological propositions in the matter of American sitters, and so on.

Not so in the case of M. Koppay. Added to the catalogue is a snappy, smart portrait sketch of Mr. Charles Knoedler in riding costume, which shows how thoroughly this artist is able to grasp his problem. It is a nervous, virile document that satisfies at once as to the painter's proficiency.

The best of the portraits shown is the one of Dr. Theodore Herzl—a strong piece of painting with good color. In this matter of color the artist is not so fortunate in the portraits marked No. 2 and No. 10, but more satisfactory in the portrait of the artist's wife and in that of the Czarina of the Russias. His child painting, as denoted here in two examples, is charming.

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A number of the best pictures from the Staats-Forbes collection went to Holland last summer. As usual, many of these have come over here. At the galleries of Mr. Julius Oehme several delightful examples may be seen. They are oils and water colors, of the latter some of the best by Mauve, Israel, Willem Maris, and others.

Five years ago, after a trip abroad, I described a painting I had seen in a private collection in London as one of the finest city views Jacob Maris ever painted. This canvas stands now on an easel in these galleries. It is a view of the picturesque "Koepel Kerk" of Amsterdam, with the surrounding houses, docks and shipping, over-arched with the heavy storm sky, broken by a patch of blue. It is a strongly composed and magnificently executed painting. And then I turn around—there is a stretch of Holland seen through a window frame, for that is what I must call the large Mauve that hangs there. It shows a meadow, partly submerged; three cows stand knee-deep in the water; away off is a shepherdess with some sheep, and over the low plain is that cloudy, yet sunlit sky which is seen nowhere else. Now there are two or three peculiarities about this view. First, an undescribable luminosity, a subdued brilliancy of light, and an atmosphere that is *seen*. Then those cows are real—no use to say they are painted. And the little group of the woman with her sheep is exactly nature. That is what the whole canvas is—exactly nature.

Mauve never painted a finer cattle-piece.

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The Scott & Fowles Company have enlarged their establishment by annexing the entire second floor above their present galleries, where the salons have been decorated in a handsome way. There are some special paintings to be seen which are among the best which this art season has offered thus far. I will note a magnificent Jacque; a very important Hoppner; the "Market Cart," by Gainsborough, which is the smaller one of the two he painted, the larger one being in the National Gallery. A

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delicately beautiful Cazin, a wheatfield in autumn glow, is also a prize picture.

In the lower gallery I noticed a fine Mauve, small in size but large in conception, "Evening Plowing." Mauve used "Old Teunis," his former model, sometimes herding sheep. Here he puts him behind a plow—and a luscious bit of painting he made of it. Two examples by Jacob Maris, an excellent Weissenbruch, and three canvases by Harpignies, the last survivor of Barbizon traditions, may also be seen.

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The Exhibition of the New York Water Color Club has been eminently successful as to sales, about ten per cent. of the exhibits having been sold.

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A gift of \$10,000 has been made to the Los Angeles (Cal.) Art Association towards their building fund.

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The annual prizes offered by the Trustees of the Corcoran Gallery to the Washington Water Color Club have this year been awarded to H. Yoshide, a Japanese, for his picture, "A Cherry Tree at Twilight," who received the first prize. The second went to Miss Leslie Johnson for a rocky coast view, entitled "A Blue Day."

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Amsterdam has bought for \$18,000 the house in which Rembrandt lived from 1639 till 1656, when he was dispossessed in bankruptcy proceedings. It will be restored and opened as a Rembrandt museum.

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Decidedly handsome, as well as unique, is the catalogue issued by Paul Elder & Co., of San Francisco, publishers of books and objects of art. The volume is called a "Catalogue from a Western Publisher," and does credit to both the taste and enterprise of the publisher.

Bound in a rough super-tint paper the catalogue is quarto size and contains excerpts from the publications of the firm. Handsome display type, typographical excellence, illuminated indices and clean-cut half-tones serve to show that the publishers put brains and originality into their work.

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Paul Chalfin, of this city, was the successful competitor to whom the fourth award of the Jacob H. Lazarus scholarship for the study of mural painting was made yesterday afternoon. There were thirteen others in the race, and the committee was in session several hours before Mr. Chalfin was finally settled upon. The work of Frederic C. Stahr was accorded honorable mention.

The scholarship was established in 1892 by Mrs. Amelia B. Lazarus and Miss Amelia B. Lazarus, as a memorial to the American painter. It consists of an income of \$3,000 for three years, payable in quarterly installments of \$250 in advance, including traveling expenses to Europe and return. It is open to single men only. The winner of the scholarship is obliged to spend the first thirty-four months in Italy, and must be in Rome by January 1, 1906. Twenty-two months of this time must be spent in Rome, after which he may go to other cities for a year, but always under the guidance of the committee. The holder of the scholarship will not be permitted to dispose of any work he may do during the term of scholarship. The last two months of the three years will be spent in Paris and vicinity in the study of the Renaissance and modern French mural painting.

Mr. Chalfin is 31 years old and a student of the National Academy of Design and the Art Students' League. He has already studied several years abroad.

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THE PITTSBURG EXHIBITION.

A selection of 287 paintings out of 1,300 submitted to the different juries should not be considered the equivalent of excellence. No doubt many of the excluded canvases would have added strength to this exhibition. Nevertheless, the show is satisfactory. There is a preponderance of portraits, an increase in genre painting and there are at least a dozen landscapes, palpably suggested by Elmer Schofield's last year's prize winner.

The first prize, this year, was awarded to Lucien Simon for a large canvas, "Evening in the Studio." This is a great picture—8 feet by 12 feet, and suggests a number of people consciously posing. Still it is the acme of cleverness, it has splendid painting, good color, deftly handled light effects. Childe Hassam's effort—marked third prize—is a weird conception of "June" done in an impressionistic style that has grown erratic. All the strength of Redfield's treatment is in the "second prize" picture "The Crest." Charles H. Woodbury, William Bleckmann, Charles D. Rosen, Leonard Ochtman, T. Austin Brown have landscapes that appeal to me above the others. John G. Saxton has a beautiful interior with an outdoor vista of green through the window.

Julius Ollsen, M. P. Lindner, and Willy Sluiter, a young Hollander and a newcomer, have the best marines. The "Intense Life" by Charles Hoffbauer is a night view of a roof garden supper party—and very clever, indeed. Joseph DeCamp, E. Irving Couse, Robert Reid, Granville Smith, William J. Glackens are well represented. Thomas Eakins, S. J. Woolf and Cecilia Beaux show fine portraits.

The exhibition remains open to the end of the year.

MENZEL AND WEIR EXHIBITIONS AT THE NEW YORK PUBLIC LIBRARY.

J. Alden Weir, during the late eighties and early nineties, was making some very interesting experiments with the etching needle. He has recently presented 41 impressions of his plates, together with his more recent line engraving, "Arcturus," to the Print Department of the New York Public Library. There is no specialization as to subject in these prints, which include landscapes, bits of barnyards, courts and back-door picturesqueness, pictures of shipping, figure studies (especially of woman and child life), and portraits (such as those of John F., R. F., and H. C. Weir). This work with etching needle and burin forms an important phase of the development of a decidedly interesting artistic individuality.

The collection has been placed on view in the print cases in the entrance hall of the Lenox Library Building, where it will remain on exhibition until the end of the year.

The Menzel exhibition in the print galleries on the second floor will continue to the end of the year. A number of reproductions of paintings have been added, as well as an original drawing from the autograph album of the late S. P. Avery, lent by his son, Mr. Sam. P. Avery. Menzel's work shows such a remarkable combination of consummate draughtsmanship, technical skill in the handling of media, imagination and wit, that the present exhibit appeals to artist and layman alike, and is attracting many visitors.

The BOSTON ART CLUB is giving a very creditable display of work by its members, which shows many excellent canvases. Abbott Graves has four examples, William J. Kaula also four landscapes of good atmospheric quality. Marines by Hallett and by Copeland are to be noticed and the portraiture of Louis Kronberg is exceedingly good.